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Linley, Thomas  
[The duenna. Piano-  
vocal score. English]

M

1503

L75D7







W 228  
P. 608

THE  
**DUENNA**  
SONGS & DANCES




George Sheringham

COMPOSED & ARRANGED BY ALFRED REYNOLDS  
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# THE DUENNA

by R. B. Sheridan, Esq<sup>r</sup>  
as Performed at the  
Lyric Theatre, Hammersmith

The Music

Composed and Arranged

BY

Alfred Reynolds.  
(After Linley)

LONDON

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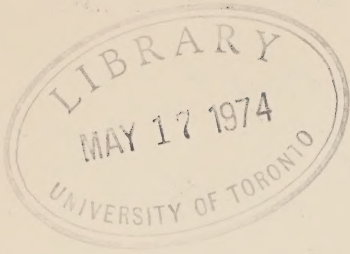
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M  
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## Note.



THE music for the original production of "The Duenna" in 1775 was composed and compiled by Sheridan's father-in-law Thomas Linley, in conjunction with his son Thomas. In addition to the music composed by the Linleys, it consisted of airs by contemporary Italian composers and arrangements of popular airs of the period. Thos. Linley, Junr., provided the original overture, three or four airs, a duet and a trio.

In preparing the present arrangement for Mr. Nigel Playfair's production of "The Duenna" at the Lyric Theatre, Hammersmith, it has been found necessary to treat the original music with considerable freedom, partly to meet the exigencies of Mr. Playfair's production, but especially because it is felt that much of Linley's music would have little beyond antiquarian interest for audiences of the present day. Therefore, while a sincere attempt has been made to preserve the charm of the old music and to maintain its eighteenth-century character, many of the tunes have been altered and partly re-written, and, wherever necessary, new airs have been composed for Sheridan's verses. For those who may be interested in the original music, detailed notes are appended.

The original *Overture* composed by Thos. Linley, Junr., consists of three movements of which the two last, according to the present arrangement, are used in the course of the play (see Nos. 27 and 1). The original first movement has little musical interest and has been discarded in favour of an adaptation of an overture by Dibdin.

No. 2. *Serenade*. The original air by Linley Junr., with slight alterations to admit of imitation in flute, bassoon, etc.

No. 3. *Trio*. By Linley. Jerome's music re-written.

No. 4. *Could I her faults remember*. Based on the original air of Linley Junr.

No. 5. *I could never lustre see*. By Linley—partly re-written.

No. 6. *Friendship is the bond*. By Linley Junr.—partly re-written.

No. 7. *Tho' cause for suspicion*. By Jackson of Exeter.

No. 8. *My heart's my own*. The words taken from Bickerstaffe's "Love in a Village." As Arne's original air was unsuitable for the dramatic situation, a new one has been substituted.

No. 9. *Thou canst not boast*. The air partly re-written. For this song Linley appears to have used a beautiful Scottish air which he has so encumbered with what Moore calls "tasteless decorations and ignorant anomalies," that the original melody is obscured. The version in the present arrangement is an attempt to restore something of its original beauty and simplicity.

No. 10. *Oh, what a plague*. A Scottish air. The original melody retained.

No. 11. *When sable night*. Originally a Scottish air of no especial interest; a new setting has been supplied.



No. 12. *Had I a heart for falsehood framed.* An old Irish air generally associated with Moore's words "The harp that once through Tara's halls." The air, however, is much older, as Moore was not born till 1779—four years after the original production of "The Duenna." See "Dombey and Son" (Chapter 14) for an amusing comment by Dickens on the words.

No. 13. *Finale, Act 1.* By Linley, Junr.—partly re-written.

No. 14. *Give Isaac the Nymph.* The air by Linley.

No. 15. *When a tender maid.* The air by Galliard. Though the scene of "The Duenna" is laid in Spain, Linley was at no special pains to give any Spanish colouring to his music. The four dances to this song have, therefore, been supplied to provide an amusing dance for Isaac and the Duenna, besides furnishing a little local colour.

No. 16. *Ah, sure a pair was never seen.* A Scottish air retained from the original.

No. 16a. *Believe me, good sir.* In the original this is based on an amusing canon by John Travers :

"When Bibbo thought fit from the world to retreat  
As full of champagne as an egg's full of meat."

It is difficult to perform properly, and the present short canon has been substituted.

No. 17. *A bumper.* The original by Linley. The whole song re-written.

No. 18. *What bard, O Time, discover.* The original air, attributed to Linley, has been re-written. Of the words Moore says : "The thought was taken from a poem addressed to Miss Linley before their marriage." The following is the passage that supplies the material :

"Alas, thou hast no wings, O Time !  
It was some thoughtless lover's rhyme ;  
For had he—if he truly loved—  
But once the pangs of absence prov'd  
He'd cropt thy wings, and in their stead,  
Have painted thee with heels of lead."

No. 19. *O had my love.* The air is Scottish ("The Bush aboon Traquair") and was used frequently in ballad operas of the period (see "Damon and Phillida," etc. ; also Frederic Austin's beautiful setting of this air in "Polly"). The melody has a curious recurrence of the tonic cadence.

No. 20. *Finale, Act 2.* For the words commencing "Soft Pity," Linley has used the well-known canon of Dr. Hayes :

"Winde gentle Evergreen to form a shade  
Around the tomb where Sophocles is laid."

*Fandango.* According to the play-bill of the first performance the second Act concluded with a Spanish Fandango by a troupe of dancers. There is no record of the music used. The present arrangement is due to a suggestion of Mr. Playfair, who discovered a genuine Fandango of the period in Twiss's "Travels in Italy and Spain in 1775." The first eight bars of this have been used which bear a melodic resemblance to the Finale of Act 3 of Mozart's "Figaro" (see also Gluck's "Don Juan" and article in Grove's Dictionary under Fandango).

No. 22. *Oh, the days when I was young.* The original air by Linley retained.

No. 23. *Recit. and Song.* The air usually sung here in former performances was composed by Jackson of Exeter, to the words "Ah, cruel maid, how hast thou changed the temper of my mind." Moore objects to Jackson's music as being "inefficient in expression." The original harpsichord edition contains an alternative song with different words and a strong Handelian flavour about the music. It has been adapted for the present revival in view of its melodic vigour and stronger dramatic significance ; the Handelian characteristics have been deliberately emphasized.

No. 25. *By him we love.* The original air by Rauzzini—re-written.



No. 26. *How oft, Louisa*. The original a Scottish air: "The Birks of Invermay." A note in an edition of "The Duenna" of 1835 says, "Though formerly one of the most celebrated airs in the opera, it has not been sung by the Antonios of late years." Though beautiful, its compass is so extended that it could never be wholly satisfactory in performance, and in order to avoid spoiling a beautiful air it has been considered advisable to write a new one.

No. 27. *Adieu, thou dreary pile*. Originally by Sacchini. Difficult to sing and of no musical value. In the present arrangement the Largo from the original overture is sung by the nuns as a background to the words which are recited by Clara. As the harmony is based upon the diatonic scale, the Latin words of Guido d'Arezzo may, it is hoped, be deemed appropriate.

No. 31. *Oft does Hymen*. Originally by Geminiani. The present arrangement for five voices has been made upon Dr. Arne's air, "All I wish in her obtaining," from "Love in a Village."

No. 33. *Finale, Act 3*. The original has here Morley's Glee, "Now is the month of Maying," with banal words which, in Mr. Playfair's opinion, are not Sheridan's.

The present arrangement is scored for string quartet, double bass, two flutes and a bassoon.

In conclusion and in excuse for the treatment to which I have subjected Linley's music, I take leave to quote from a letter included in the 1835 edition. The editor refers to it as "from one of our first theatrical leaders and musical conductors," who says: "As the music now stands in the old parts I cannot help yielding to singers who may wish to omit a song rendered perplexing by accompaniments which have no effect but to molest the voice. I really do not see why the harmonies should not be varied in 'The Duenna' and other operas. If the music is to be brought into notice in the present day I know of no other means than by dressing it up in new attire."

It is unfortunate the writer's name is not given, but I am glad to find myself so perfectly in agreement with a colleague, even though I am separated from him by such a long interval of time.

ALFRED REYNOLDS.

London, January 1925.



Copy of Programme of The Lyric Theatre, Hammersmith.

This (Thursday) Evening, Oct. 23rd, 1924, at 8.15 o'clock

WILL BE REVIVED

# THE DUENNA

*A Comic Opera, in Three Acts*

By RICHARD BRINSLEY SHERIDAN

The Music composed and arranged by  
ALFRED REYNOLDS (*after* LINLEY)

## *Dramatis Personæ :*

|  |                                       |
|--|---------------------------------------|
| DON FERDINAND.....   | MICHAEL COLE                          |
| DON JEROME.....  | NIGEL PLAYFAIR                        |
| DON ANTONIO.....   | DENYS ERLAM                           |
| DON CARLOS.....  | GUY LEFEUVRE                          |
| ISAAC MENDOZA.....   | FRANK COCHRANE                        |
| FATHER PAUL.....   | SCOTT RUSSELL                         |
| LOPEZ.....   | ALFRED HARRIS                         |
| DONNA LOUISA.....  | ELSA MACFARLANE                       |
| DONNA CLARA.....   | ISOBEL McLAREN                        |
| THE DUENNA.....  | ELSIE FRENCH                          |
| LEWIS.....   | ANGELA BADDELEY                       |
| SANCHO.....  | ELSA LANCHESTER                       |
| NUNS.....  | { JOAN PITT CHATHAM<br>MARJORIE DIXON |
| FIRST DANCER.....  | RUPERT DOONE                          |
| Dancers : JEANNE HEWITT, JOYCE BERRY, DORIS SONN, AUBREY HICHINS, KEITH LESTER |                                       |

## *Period 1775*

### ACT I.

|  |  |
|--|--|
| Sc. i. IN FRONT OF DON JEROME'S HOUSE  | Sc. iv. A STREET BY DON JEROME'S HOUSE |
| Sc. ii. IN FRONT OF DON GUZMAN'S HOUSE | Sc. v. A PIAZZA                        |
| Sc. iii. DON JEROME'S LIBRARY          |  |

### ACT II.

|  |                               |
|--|-------------------------------|
| Sc. i. DON JEROME'S LIBRARY              | Sc. iii. DON JEROME'S LIBRARY |
| Sc. ii. A CORRIDOR IN DON JEROME'S HOUSE | Sc. iv. ISAAC'S LODGINGS      |

### ACT III.

|                                   |   |
|-----------------------------------|---|
| Sc. i. DON JEROME'S LIBRARY       | Sc. v. A CHURCH                               |
| Sc. ii. A STREET                  | Sc. vi. A CORRIDOR IN DON JEROME'S HOUSE      |
| Sc. iii. THE CONVENT GARDEN       | Sc. vii. A GRAND SALOON IN DON JEROME'S HOUSE |
| Sc. iv. A COURT WITHIN THE PRIORY |   |

Produced by NIGEL PLAYFAIR

## *PRODUCER'S NOTE.*

The play is given as Sheridan wrote it, except that the words of one song from a contemporary opera and one from Sheridan's own pen have been introduced, and one scene, containing what appeared to be a rather offensive attack on Roman Catholicism and the monastic system, omitted.

The pronunciation of names is deliberately English.

*Intervals :* Ten minutes between each Act

## ORCHESTRA :

|                              |                 |                  |                 |
|------------------------------|-----------------|------------------|-----------------|
| Leader (1st Violin).....     | PHILIP LEVINE   | Double Bass..... | NEIL MOREL      |
| 2nd Violin.....              | WINIFRED SMITH  | 1st Flute.....   | C. A. SOUPER    |
| Viola.....                   | NANCY WOLFE     | 2nd Flute.....   | A. H. WHITTAKER |
| Cello.....                   | PHYLLIS HASLUCK | Bassoon.....     | J. H. ALEXANDRA |
| Conductor : ALFRED REYNOLDS. |                 |                  |                 |

The Dances arranged by RUPERT DOONE

Scenes, dresses and other decorations by GEORGE SHERINGHAM

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Stage Manager.....STEPHEN THOMAS

Secretary.....ARNOLD PILFAM  
Deputy Conductor.....A. DAVIES ADAMS



# INDEX.

## ACT I.

|  | PAGE |
|--|------|
| Overture - - - - -                                       | I    |
| 1. Dance of Revellers - - - - -                          | 7    |
| 2. Serenade - - - - -                                    | 10   |
| 3. The breath of dawn (trio) - - - - -                   | 13   |
| 4. Could I her faults remember - - - - -                 | 20   |
| 5. I could never lustre see - - - - -                    | 23   |
| 6. Friendship is the bond of reason - - - - -            | 26   |
| 7. Though cause for suspicion - - - - -                  | 28   |
| 8. My heart's my own - - - - -                           | 30   |
| 9. Thou canst not boast - - - - -                        | 32   |
| 10. Oh! what a plague is an obstinate daughter - - - - - | 34   |
| 11. When sable night - - - - -                           | 36   |
| 12. Had I a heart for falsehood framed - - - - -         | 39   |
| 13. Finale, Act I. - - - - -                             | 41   |

## ACT II.

|  |    |
|--|----|
| 13a. Prelude - - - - -                           | 48 |
| 14. Give Isaac the nymph - - - - -               | 50 |
| 15. When a tender maid - - - - -                 | 52 |
| Dances - - - - -                                 | 54 |
| 16. Ah! sure a pair was never seen - - - - -     | 58 |
| 16a. Believe me, good sir (duet) - - - - -       | 61 |
| 17. A bumper (trio) - - - - -                    | 64 |
| 18. What bard, O Time - - - - -                  | 67 |
| 19. Oh! had my love ne'er smiled on me - - - - - | 69 |
| 20. Finale, Act II. - - - - -                    | 72 |
| Fandango - - - - -                               | 75 |

## ACT III.

|  |     |
|--|-----|
| 21. Prelude - - - - -                          | 78  |
| 22. Oh, the day when I was young - - - - -     | 79  |
| 23. Recit. and Song—Sharp is the woe - - - - - | 83  |
| 24. Chorus of Nuns - - - - -                   | 88  |
| 25. By him we love offended - - - - -          | 90  |
| 26. How oft, Louisa - - - - -                  | 92  |
| 27. Adieu, thou dreary pile - - - - -          | 94  |
| 28. This bottles the Sun - - - - -             | 96  |
| 29. Prelude to Church Scene - - - - -          | 99  |
| 30. Turn thee round (duet) - - - - -           | 100 |
| 31. Oft does Hymen (glee) - - - - -            | 102 |
| 32. Prelude to the last Scene - - - - -        | 107 |
| 33. Finale - - - - -                           | 108 |







# THE DUENNA.

1

## OVERTURE.

Allegro.

The musical score is written for a full orchestra and is divided into five systems. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The tempo is marked "Allegro.".

- System 1:** Features a Flute (Fl.) part with a melodic line and a piano (p) accompaniment. The piano part has a forte (f) dynamic marking.
- System 2:** Continues the piano accompaniment with a "p cresc." (piano crescendo) marking.
- System 3:** The piano accompaniment continues with a "cresc. sempre" (crescendo sempre) marking.
- System 4:** Introduces multiple instruments: Flute (Fl.), Violin I (V.I.), Viola (Vla.), Violin II (V.II.), Cello, and Bass. The Violin I and II parts are marked "p espr." (piano espr.). The Cello and Bass parts are marked "pizz." (pizzicato). The Flute part has a triplet marking (3).
- System 5:** Continues the orchestral texture with a Flute (Fl. gva) part and a piano (p) accompaniment. The piano part has a "cresc." (crescendo) marking.

A

V.I. *p espr.* Fl. *p* *pizz.*  
*p* *m.g.* *tr.* *tr.* V.I.  
*pizz.* *tr.* *pizz.* M. D. Cello  
*f* *tr.* *Str.* *f*  
*tr.* V.I. *p espr.* Cello *pizz.*  
 8 3



Fl. 8va

The musical score is written for a piano and a flute (Fl. 8va). It consists of six systems of music. The piano part is written in the left hand, and the flute part is written in the right hand. The key signature is B-flat major (two flats). The time signature is 4/4.

The first system includes the marking *m. d.* (mezzo-dolce) in the piano part. The second system includes the marking *Fl.* in the piano part. The third system includes the marking *Str.* (string) in the piano part. The fourth system includes the marking *dim. molto* (diminuendo molto) in the piano part and *f* (forte) in the flute part. The fifth system includes the marking *p cresc.* (piano crescendo) in the piano part. The sixth system includes the marking *cresc sempre* (crescendo sempre) in the piano part and *Flts.* (flutes) in the flute part.

The score features various musical notations, including triplets, slurs, and dynamic markings. The piano part is characterized by a steady eighth-note accompaniment, while the flute part features more melodic and technically demanding passages.

V. I.  
Vla.  
V. II.  
pizz.  
Cello  
Bass

V. II.  
*m. d.*  
Vla.  
Cello

V. I.

F1.  
*m. g.*  
V. I.

F1.  
Cello  
F1.

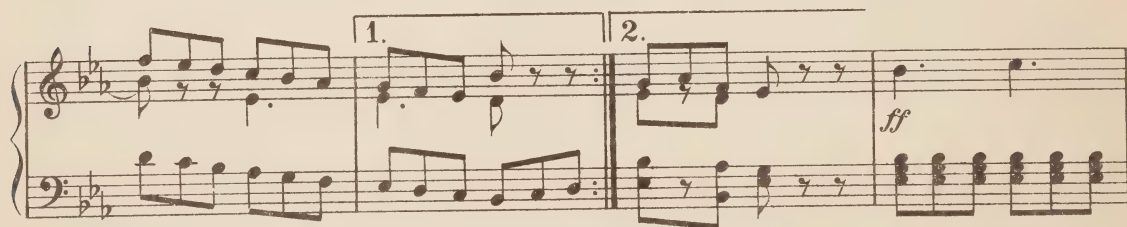
Str.  
W. W.

-attaca  
Presto



*Presto.*

The musical score is written for piano in 6/8 time, B-flat major. It begins with the tempo marking *Presto.* and a forte (*f*) dynamic. The first system contains three measures, with the first measure marked *f*. The second system contains three measures, with the first measure marked with a triplet '7'. The third system contains three measures, with the first measure marked with a first ending '1.'. The fourth system contains three measures, with the first measure marked with a second ending '2.'. The fifth system contains four measures. The sixth system contains four measures. The notation includes many accents and slurs, indicating a fast and expressive performance.





# Nº 1. DANCE OF REVELLERS.

Allegro

F1

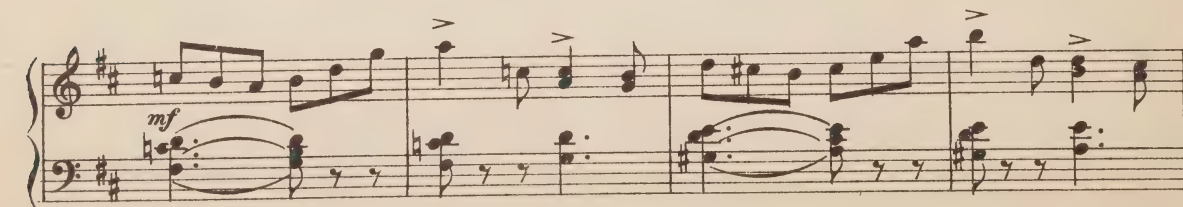
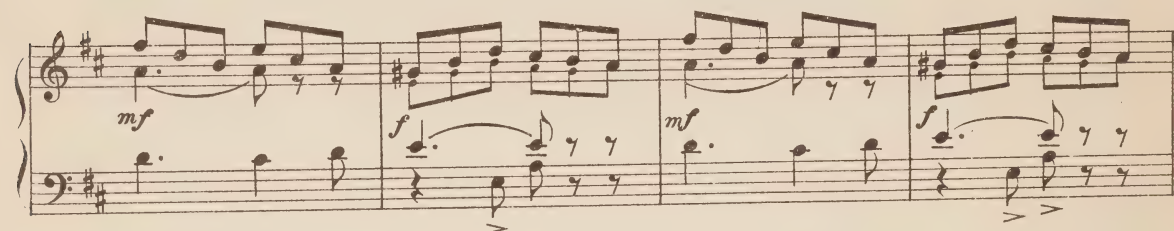
*p*

V. I.

F1.

F1. 8va

*ff*





First system of musical notation. Treble and bass staves. Treble staff has a melodic line with eighth notes. Bass staff has a bass line with eighth notes. Dynamics: *f*.

Second system of musical notation. Treble and bass staves. Treble staff has a melodic line with eighth notes. Bass staff has a bass line with eighth notes. Dynamics: *mf*.

Third system of musical notation. Treble and bass staves. Treble staff has a melodic line with eighth notes. Bass staff has a bass line with eighth notes. Dynamics: *f*. Markings: *Picc.*, *8*, *Fl.*, *loco.*, *loco. sempre stacc.*

Fourth system of musical notation. Treble and bass staves. Treble staff has a melodic line with eighth notes. Bass staff has a bass line with eighth notes. Dynamics: *mf*. Marking: *V.I.*

Fifth system of musical notation. Treble and bass staves. Treble staff has a melodic line with eighth notes. Bass staff has a bass line with eighth notes. Dynamics: *mf*. Marking: *Vla.*

Sixth system of musical notation. Treble and bass staves. Treble staff has a melodic line with eighth notes. Bass staff has a bass line with eighth notes. Dynamics: *mf dim.*

Seventh system of musical notation. Treble and bass staves. Treble staff has a melodic line with eighth notes. Bass staff has a bass line with eighth notes. Dynamics: *pp*. Marking: *8*

## Nº 2. SERENADE.

(Don Antonio.)

Allegretto.

Flts.

*p* Str. pizz.  
Fag.

The first system of the musical score is in 3/4 time, key of D major. It features a piano introduction with a string pizzicato part in the bass and a flute melody in the treble. The piano part consists of a series of chords and single notes, while the flute plays a light, flowing melody. The system ends with a repeat sign.

*p*  
Tell me, my lute, can thy soft strain So

*p*  
Fag.

The second system of the musical score continues the piano introduction. It features a vocal melody in the treble and a piano accompaniment in the bass. The vocal part begins with the lyrics "Tell me, my lute, can thy soft strain So". The piano part continues with a series of chords and single notes. The system ends with a repeat sign.

gen - tly speak thy mas - ters

The third system of the musical score continues the piano introduction. It features a vocal melody in the treble and a piano accompaniment in the bass. The vocal part begins with the lyrics "gen - tly speak thy mas - ters". The piano part continues with a series of chords and single notes. The system ends with a repeat sign.



pain,..... So sweet - - ly sing,..... so

hum - - bly sigh..... That though..... my

sleep - - ing love..... shall know Who sings, <sup>F1</sup> who

sighs..... be - low,..... Her ro - - sy

slum - - bers shall not fly. <sup>F1</sup>

Thus may some vi - sion whis - per more Than

Fl.

e - - ver I ..... dare speak be - fore,

Fl.

Fag.

Thus may some vi - sion whis - per more Than

Str.

Fag.

e - - ver, than e - - ver I dare speak be - fore.

rall. a tempo.

cresc. mf rall. p

Fl.

p espr.

Fag.

espr.



# Nº 3. THE BREATH OF DAWN.

Trio.— Antonio, Louisa, Jerome.

Andantino.

First system of piano accompaniment. Treble clef, key of B-flat major, 3/4 time. It begins with a forte (*f*) dynamic and a *risoluto* marking. The melody is in the right hand, featuring eighth and sixteenth notes, while the left hand provides a steady bass line.

ANTONIO.

*risoluto*

The breath of dawn bids hence the night, Un -

Second system. Antonio's vocal line enters in the treble clef. The piano accompaniment continues in the right hand, with a *Fag.* (fagotto) marking and a *p* (piano) dynamic. The lyrics "The breath of dawn bids hence the night, Un -" are written below the vocal line.

- veil those beau-teous eyes, my fair, For till the dawn of love is there I

Third system. Louisa's vocal line enters in the treble clef. The piano accompaniment continues in the right hand. The lyrics "- veil those beau-teous eyes, my fair, For till the dawn of love is there I" are written below the vocal line.

feel no day, I own no light; I feel no day,..... I

Fourth system. Jerome's vocal line enters in the treble clef. The piano accompaniment continues in the right hand, with a *f* (forte) dynamic and a *cresc.* (crescendo) marking. The lyrics "feel no day, I own no light; I feel no day,..... I" are written below the vocal line. The system ends with a *ten.* (tenuto) marking.

(Louisa appears at the window)

own no light.

*Fl.* *meno mosso*

*p dolce*

LOUISA.

Wa - king I heard thy num - bers chide, Waking the dawn did

*Fl.*

bless my sight; 'Tis Phœ - bus sure that woos I cried, Who

speaks in song, who moves in light, Who speaks in song,..... who

*cresc*

moves in light.



(Jerome appears at other window.)

JEROME.

What

LOUISA.

ANTONIO.

Nay pri-thee Fa-ther, why so rough? An hum - ble

lo - ver I, ..... an hum - ble lo - ver

DON JEROME.

I. How durst you, daughter, lend an ear To such de- ceit - ful

LOUISA.

stuff? Fly from the win-dow, fly, fly, fly! A - -



Andante affettuoso.

ANTONIO

- dieu! An - to - nio, must..... you go?..... we

soon per - haps may meet..... a - gain, For

tho' hard for - tune is our foe, The

*cresc.*

god..... of love will fight for us.

JEROME.

Reach me my

Fag.

LOUISA *dolce* *cresc.*  
The god..... of love, the god of

ANTONIO *dolce* *cresc.*  
The god..... of love..... will

JEROME  
blun-der-büss!

Lou. *f* *risoluto*  
love will fight..... for us, The

Ant. *f*  
fight,..... will fight..... for us,

Jer. *f*  
Reach me my blun-der-büss

Lou. *dim.*  
god..... of love who knows our

Ant. *f*  
The..... god who knows our

Jer.

*risoluto*



Lou. pain, the god..... of.... love..... who knows our

Ant. pain, the god..... of.... love..... who knows..... our

Jer.

*rall.*

*rall.*

*rall.*

Lou. pain.

Ant. pain.

(Jerome fires his blunderbuss.)

Jer.

*a tempo ff*

*p*

N<sup>o</sup> 4. COULD I HER FAULTS REMEMBER.

Air.— Don Ferdinand.

Moderato.

Could I her faults re -

mem - ber, For - get - ting ev - 'ry

charm, Soon would im - par - tial

rea - son The ty - rant love... dis -



- arm                      Soon would im - par - - tial

*Fl.*

*Fag.*

rea - - - son    The    ty - - rant    love    dis - -

- arm.                      But    when en - raged    I

*dim.*

*Fag.*

*più f*

num - - ber    The fail - ings of her mind,.....

*poco rit.*

Love still suggests each beauty, suggests each beau - ty, And

*p*

*poco rit.*

*a tempo*

sees, while rea-son's blind, And..... sees, while rea - son's

*a tempo*

*poco rit.*

blind, And sees, while rea-son's blind.

*a tempo*

*poco rit.*

*p* pizz. sec.



# Nº 5. I COULD NEVER LUSTRE SEE.

Air. Antonio.

Tempo di gavotte.

*delicato.*

*f*

*p stacc. sempre.*

I could

ne - ver lus - tre see In eyes that would not look on

me. I neer saw nec - tar on a lip But where my

*cresc.*

*cresc.*

own did hope to sip. Has the

*p*

*p*

maid who seeks my heart, Cheeks of rose un-touch'd by art, I will

own their colour true When yielding blushes aid their hue, when yielding

blushes aid their hue.

Is her hand so soft and pure, I must

press it, to be sure, Nor can I be cer - - tain



then, Till it grate - ful press a - - gain.

*cresc.*

*f*

Must I with at - ten - tive eye Watch her

hea - ving bo - som sigh, ... I will do so when I

see That hea - ving bo - som sigh for me, that hea - ving

*rit.*

*rit.*

bo - som sigh for me.

*pp*

*f*

*rall.*

# NO. 6. FRIENDSHIP IS THE BOND OF REASON.

Air. Antonio.

Allegretto.

Friend-ship

is the bond of rea - son, But if beau - ty dis - ap -

- prove, Heav'n ab - solves all oth - er trea - son In a

heart that's true to love. The faith which



to my friend I swore, As a..... ci - vil oath I

view; But to the charms which I a-dore, 'Tis re - li-gion to be

*p meno mosso.* true, But to the charms which I a - - dore,..... 'Tis..... re -

*meno mosso.* *rit. e dim.*

- li - gion to be true.

*f*

## Nº 7. THOUGH CAUSE FOR SUSPICION.

Ferdinand.

Allegro.



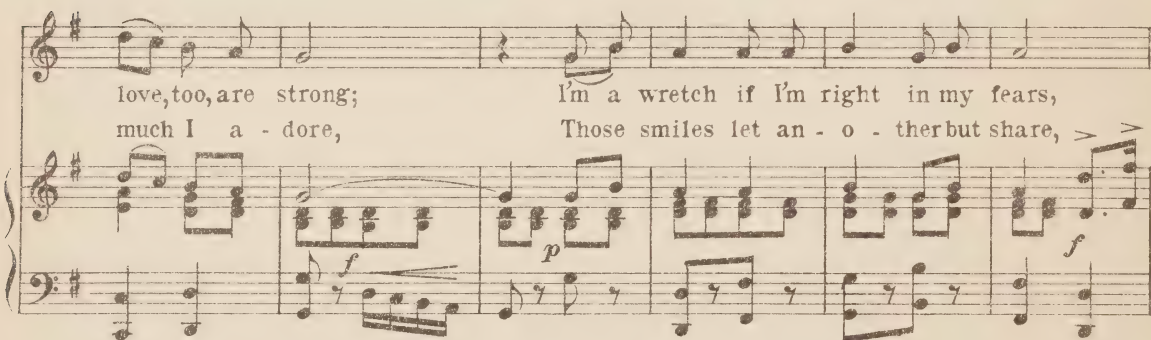
Tho' cause for sus - pi - cion ap - pear,....  
 When blest with the smiles of my fair.....

Yet the proofs of her  
 I know not how



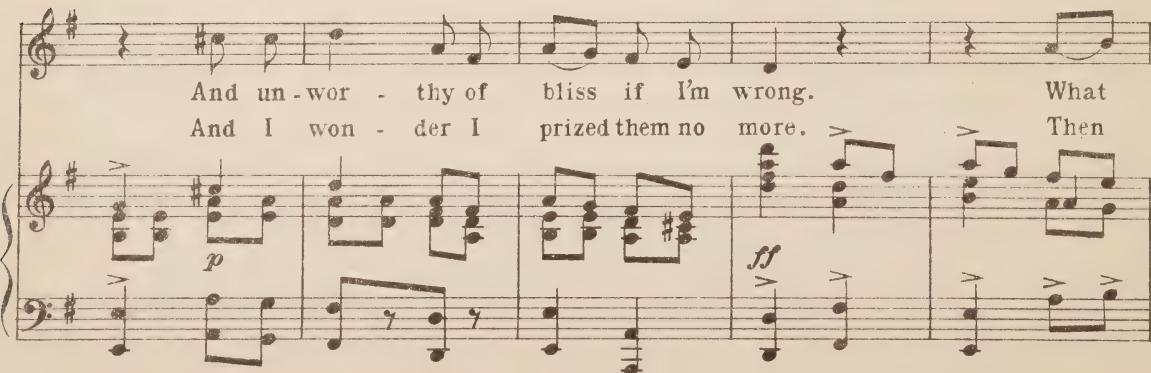
love, too, are strong;  
 much I a - dore,

I'm a wretch if I'm right in my fears,  
 Those smiles let an - o - ther but share,



And un - wor - thy of bliss if I'm wrong.  
 And I won - der I prized them no more.

What  
 Then





heart-break-ing tor-ments from jea-lous-y flow, Ah! none but the  
whence can I hope a re-lief from my woe, When the fal-ser she

jea-lous, the jea-lous can know. What heart break-ing tor-ments from  
seems still the fon-der I grow? Then whence can I hope a re-

jea-lous-y flow, Ah! none but the jea-lous, the jea-lous can  
-lief from my woe, When the fal-ser she seems still the fon-der I

know, Ah! none but the jea-lous, the jea-lous can know.  
grow, When fal-ser she seems still the fon-der I grow.

# NO. 8. MY HEART'S MY OWN.

Song.- Louisa.

A. R.

*Allegro ben ritmico.*

*f*

My heart's my own, my will is free, And

*p*

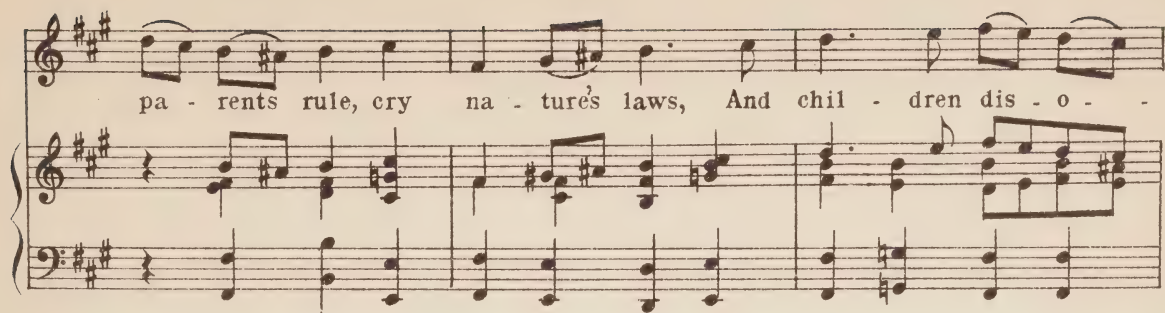
so shall be my voice; No mortal man shall

*ten. dolce.*

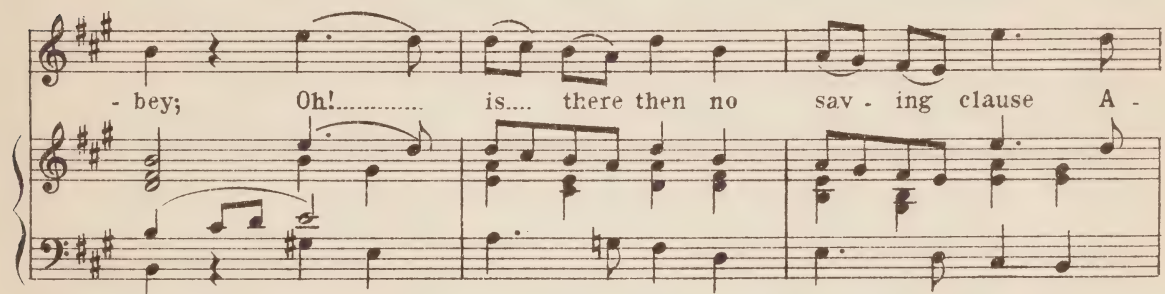
mar - ry me Un - less by mine own choice. Let

*ten. p*

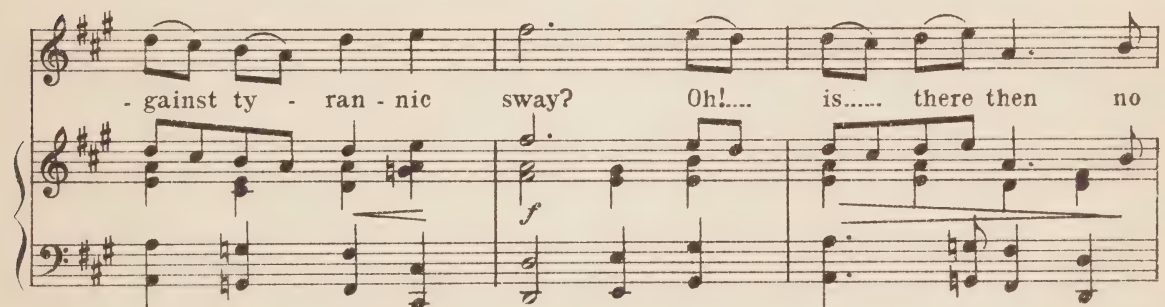




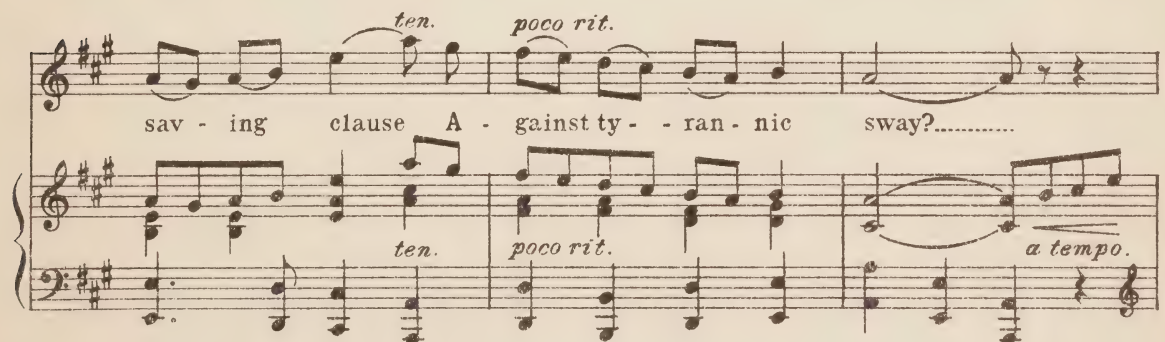
pa - rents rule, cry na - ture's laws, And chil - dren dis - o - -



- bey; Oh!..... is.... there then no sav - ing clause A -



- gainst ty - ran - nic sway? Oh!.... is..... there then no



sav - ing clause A - gainst ty - - ran - nic sway?.....

*ten.* *poco rit.* *ten.* *poco rit.* *a tempo.*



# NO. 9. THOU CANST NOT BOAST.

Song.-Louisa.

Andante.

*p*

Thou canst not boast of  
When his worth my

*semplice e teneramente.*

*Vla.*

*p*

*p*

for - tunes store My love, while me they weal - thy call, But  
hand shall gain, No word or look of mine shall show That

I was glad to find thee poor, For with my heart I'll  
I the small - est thought re - tain Of what my boun - ty

*poco cresc.*



give thee all. And then the grate - ful  
did be - stow. Yet still his grate - ful

*p* *Fl.*

youth will own I loved him for him - self a - lone,... And  
heart shall own I loved him for him - self a - lone,... Yet

then the grate - ful youth will own I loved him for him -  
still his grate - ful heart will own I loved him for him -

*rit. pp*

1. - self a - lone. But  
2. - self a - lone.

*Vla.*

# Nº 10. OH! WHAT A PLAGUE IS AN OBSTINATE DAUGHTER.

Song.—Jerome.

Allegro.

If a  
When

daugh - ter you have she's the plague of your life, No  
scarce in their teens they have wit to per - plex us, With

peace shall you know tho' you've bur - ied your wife; At  
iet - ters and lo - vers for e - ver they vex us; While



tween - ty she mocks at the du - ty you've taught her, Oh! what a plague is an  
each still re - jects the fair sui - tor you've brought her, Oh! what a plague is an

ob - sti-nate daugh - ter; Sigh - ing and whi - ning,  
ob - sti-nate daugh - ter; Wran-gling and jan - gling, Fl.

Dy - ing and pi - ning, Oh! what a plague is an  
Flout - ing and pout - ing, Oh! what a plague is an

ob - sti-nate daugh - ter.  
ob - sti-nate daugh - ter.

# Nº 11. WHEN SABLE NIGHT.

Song.— Clara.

A. R.

Andante.

The musical score is written for voice and piano. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The tempo is marked 'Andante.' The piano accompaniment includes a Violoncello (Vla.) part, indicated by the 'Vla.' marking above the first piano staff. The vocal line is written in a single staff with a treble clef. The lyrics are written below the vocal staff. The score is divided into four systems, each with a vocal staff and a piano accompaniment consisting of two staves (treble and bass clef). The piano part features various musical notations including notes, rests, and dynamic markings such as 'p' (piano) and 'p' (piano). The lyrics are: 'When sa - ble night, each droop - ing plant re - stor - ing, Wept o'er the flow'rs her breath did cheer,..... As some sad wi - - dow, o'er her babe de - plor - ing,'.

When sa - ble night, each droop - ing plant re - stor - ing,

Wept o'er the flow'rs her breath did cheer,.....

As some sad wi - - dow, o'er her babe de - plor - ing,



Wakes its beau - ty with a tear;

When all did sleep, whose wea - ry hearts did bor - row

One hour from love and care to rest,

Lo, as I pressed my couch in si - lent sor - row,

*cresc ed accel.*

My lo-ver caught me to his breast.

He vow'd he came to save me..... From those who would en-slave me,....

Then kneel-ing, Kiss-es steal-ing, End-less vows he swore;

Tempo I.  
But soon I chid him thence, For had his fond pre-tence Ob-

-tain'd one fa-vour then, And he had pressed a-gain, I

feared my treach'rous heart might grant..... him more.



# Nº 12. HAD I A HEART FOR FALSEHOOD FRAMED.

Song.- Carlos.

*Andante affettuoso.*

Had

Fls.

Bsn.

*f*

*p*

*(tutti)*

I a heart for false-hood fram'd, I ne'er could in - jure you,..... For

tho' your tongue no prom-ise claim'd, Your charms would make me true. To

you no soul shall bear de- ceit, No stran-ger of - fer wrong, Though

friends in all the aged you'll meet, And lovers in the young.

But when they learn that you have blest An- other with your heart, They'll

Vins.  
p espr.  
Via.  
Fls.

bid aspiring passion rest, And act a brother's part. Then la- dy dread not here deceit, Nor

fear to suffer wrong, For friends in all the aged you'll find, And brothers in the young.

cresc.



## FINALE ACT I.

Louisa, Carlos, Isaac.

*Allegro non troppo.*

ISAAC.

My mis-tress ex-pects me and

CARLOS.

I must go to her, Or how can I hope for a smile?..... His

mis-tress ex-pects him and he must go to her, Or how can he hope for a

LOUISA.

smile?..... Soon may..... you re - turn..... a

pros - - - p'rous woo - - er, But think..... what I

suf - fer, what I suf - - fer the while, A - lone..... and a -

- way ..... from the man..... that I love,..... In stran-gers I'm

ISAAC.

forc'd to con - fide..... Dear la-dy, my friend you may trust, and he'll prove Your

guar-dian, pro-tec-tor and guide, pro-tec-tor and

*rit.*



## Tempo di minuet.

CARLOS (with exaggerated delicacy)

guide. Gen - tle maid, gen - tle maid,

*cresc. molto* *pp subito*

Ah! why sus - pect me? Let me

serve thee, Let me..... serve thee, Then re - ject me.

Fl. *tr.* *7* Str.

Fits. Gen - tle maid, gen - tle maid let.... me

Str. Str.

serve thee, Fits. Then re - ject ..... me.

*a tempo*

Car. Gen - tle maid, gen - tle maid, Ah! why sus -

ISAAC.

Gen - tle maid, gen - tle maid,

*a tempo*

Car. - pect me?

Isaac Ah! why sus-pect him? Let him serve thee,

Car. Let me serve thee, then re - ject ..... me.

Isaac then re - ject ..... him.

*rit.*

*a tempo*

[Carlos hands out the scrolls of song.]

Fag.



LOUISA *Allegro non troppo.*

*risoluto*

May you ne - ver hap - py be If in aught you are false to me,

*risoluto*

ISAAC.

May he ne - ver hap - py be If in aught he is false to thee,

Lou. *LOUISA.*

May you

Car. *CARLOS.*

May I ne - ver hap - py be If in aught I'm false to thee,

Fag.

Lou. ne - ver hap - py be If in aught you're false to me,

Car. ne - ver hap - py, ne - ver hap - py, May I

Isaac. *ISAAC.*

ne - ver hap - py, ne - ver hap - py,

*p subito*

Lou. ne-ver be, If in aught you're false to me,

*p subito*

Car. ne-ver hap-py be If in aught I'm false to thee,

*p subito*

Isaac May he ne-ver be If in aught he's false to thee, ne-ver

*p*

*f*

Lou. May you ne-ver hap-py be, May you

Car. May I ne-ver hap-py be, May I

Isaac hap - - - - - py, ne-ver hap - - - - -

Lou. ne-ver hap-py be, May you ne-ver hap-py be

Car. ne-ver hap-py be, May I ne-ver hap-py be

Isaac - - - - - py, May he ne-ver hap-py be



*stringendo*

Lou. If in aught you are false to me, May you ne - ver hap - py be

Gar. If in aught I am false to thee, May I ne - ver hap - py be

Isaac If in aught he is false to thee, May he ne - ver hap - py be

*stringendo*

*stringendo*

[The singers turn the scrolls  
over to find the last note.]

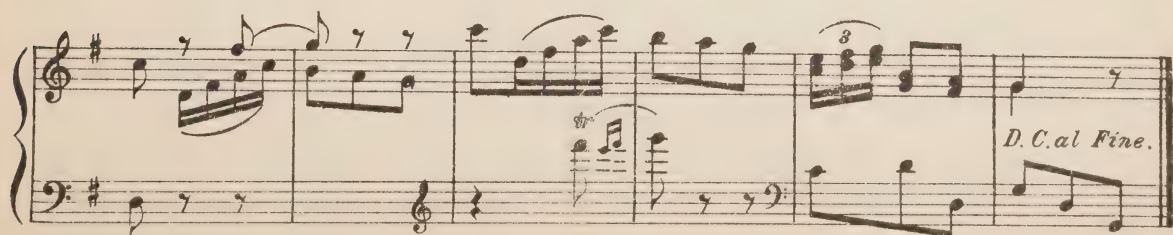
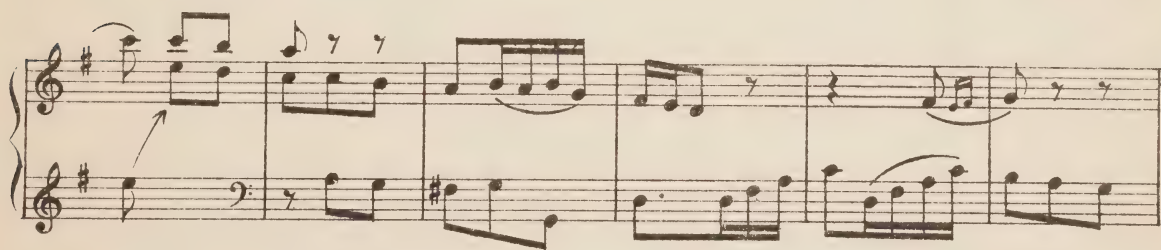
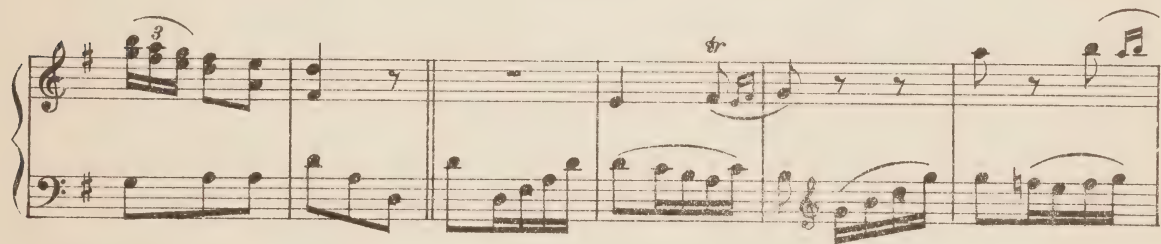
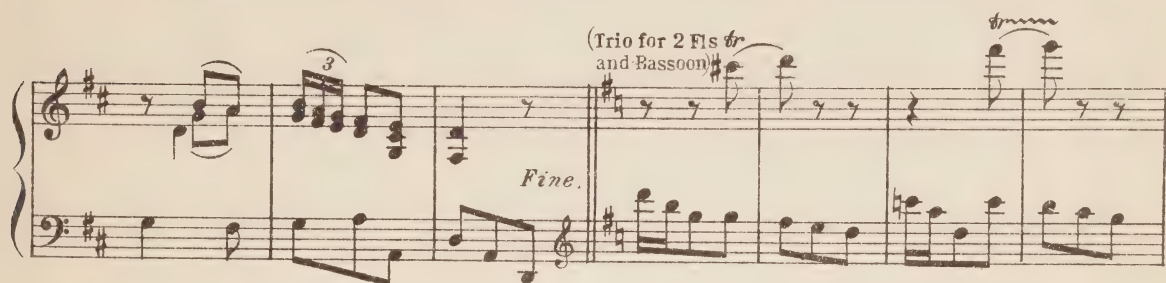
Lou. If in aught you're false to me.....

Gar. If in aught I'm false to thee.....

Isaac If in aught he's false to thee.....







## Nº 14. GIVE ISAAC THE NYMPH.

Song.—Isaac.

Allegretto.

Give Is-aac the nymph who no  
Let her locks be the red - dest that

beau-ty can boast, But health and good hum-our to make her his toast; If  
e - ver were seen, And her eyes may be e'en a - ny col - our but green; Be they

straight I don't mind whe-ther slen - der or fat, Or six feet or four,  
light grey or black their lus - tre and hue, I swear I've no choice

we'll ne'er quar-rel for that.  
on - ly let her have two.

1st. Fl.

2nd. Fl.

*mf*

*p*

Fag.



What-e'er her com-plex-ion I vow I don't care, If brown it is last-ing; more  
'Tis true I'd dis-pense with a throne on her back, And white teeth, I own, are gen-

*mf*  
Fag.

pleas-ing if fair; And tho' in her face I no  
tee - ler than black; A lit - tle round chin too's a

*b*

dimples can see, Let her smile and each dell is a dim - ple to me, Let her  
beau - ty, I've heard, But I on - ly de - sire that she mayn't have a beard, But I

*rit.*

smile and each dell is a dim - ple to me.  
on - ly de - sire that she mayn't have a beard.

*p rit.* *mf*

# Nº 15. WHEN A TENDER MAID.

Song.- The Duenna.

Vivo.

The introduction is in 2/4 time, marked 'Vivo'. It features a treble and bass staff with a piano accompaniment. The melody is in B-flat major (two flats). The piano part consists of a rhythmic accompaniment with chords and single notes.

Allegretto.

The first two lines of the song are in 2/4 time, marked 'Allegretto'. The melody is in B-flat major. The piano accompaniment is in the same key and time. The first line of the melody is marked with a double bar line and a repeat sign. The piano part has a 'mp' (mezzo-piano) marking.

1. When a ten - der maid is..... first es - sayed By  
2. But in time ap - pear fewer signs of fear, The

The last two lines of the song are in 2/4 time, marked 'Allegretto'. The melody is in B-flat major. The piano accompaniment is in the same key and time. The first line of the melody is marked with a double bar line and a repeat sign. The piano part has a 'mp' (mezzo-piano) marking.

some ad - mir - ing swain, How her blush - es rise if she  
youth she bold - ly views, If her hand he grasp or her



meets his eyes While he un - folds his pain. If he  
bo - som clasp, No man - tling blush en - - sues. Then to

takes her hand she trem - bles quite, Touch her lips and she  
churchwell pleased the lo - vers move, While her smile her con -

swoons out - right; While a pit - a - pat - a - pit - a - pat a  
- ten - ment prove; While a pit - a - pat - a - pit - a - pat a

1. pit - a - pat a - pat her heart a - vows her fright. love.  
2. pit - a - pat a - pat her heart a - vows her fright. love.

*mf*  
(Fag solo)

## Nº 1. DANCE.

Flts.

*p*

*f*

This musical score is for a dance piece in 2/4 time, key of B-flat major. It consists of six systems of piano accompaniment. The first system shows the initial chords and a melodic line in the right hand. The second system includes a flute entry marked 'Flts.' with a trill and a piano dynamic 'p'. The third system continues the piano accompaniment. The fourth system features a piano dynamic 'p' and a melodic line in the right hand. The fifth system features a forte dynamic 'f' and a melodic line in the right hand. The sixth system concludes the piece with a final chord and a double bar line.

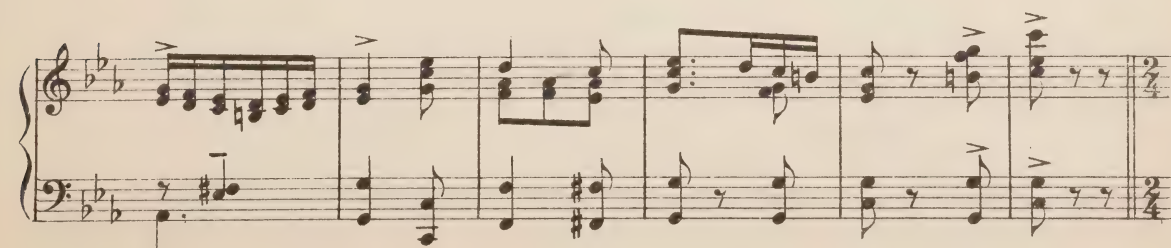
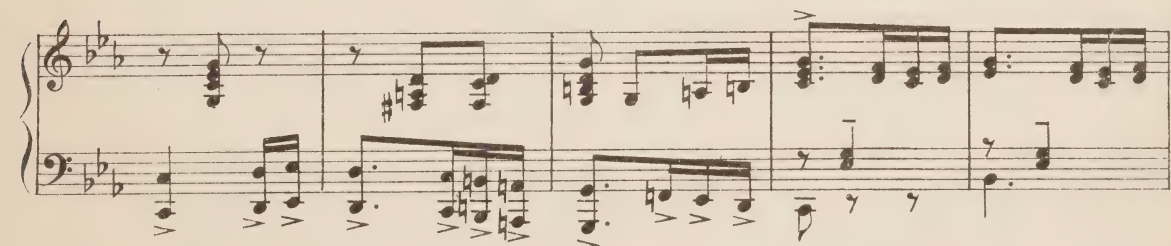
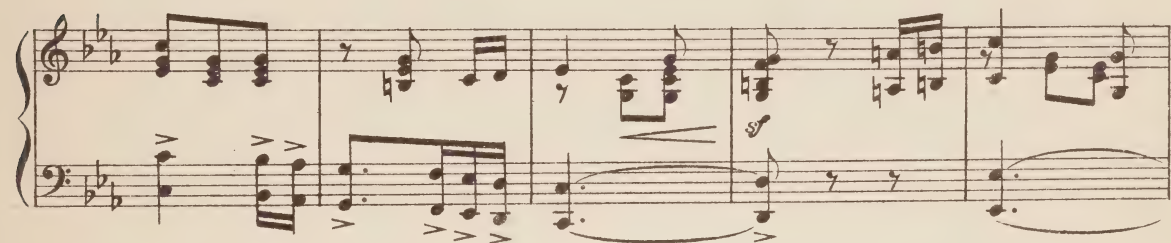
## Nº 2. SEGUIDILLA.

*f*

*sonore.*

This musical score is for a seguidilla in 3/8 time, key of B-flat major. It consists of five systems of piano accompaniment. The first system includes a forte dynamic 'f' and a triplet in the right hand. The second system continues the piano accompaniment. The third system includes a triplet in the right hand. The fourth system includes a 'sonore.' marking and a melodic line in the right hand. The fifth system concludes the piece with a final chord and a double bar line.





## No 3. HABANERA.

Moderato.

First system: Treble clef staff has a whole rest; Bass clef staff has a melody starting with a forte (*f*) dynamic. Second system: Treble clef staff has a melodic line; Bass clef staff has a steady eighth-note accompaniment. Third system: Treble clef staff continues the melodic development; Bass clef staff continues the accompaniment. Fourth system: Treble clef staff includes a 'Fag.' (Fagotto) part indicated by a bracket and the label 'Fag.'; Bass clef staff continues the accompaniment. Fifth system: Treble clef staff continues the fagotto part; Bass clef staff continues the accompaniment. Sixth system: Treble clef staff concludes with a final chord; Bass clef staff has a melodic line, ending with a double bar line and a 2/4 time signature.



## Nº 4 BOLERO.

Con fuoco.

ff

3

Fl.

8

mf dolce.

8

ff

# Nº 16. AH! SURE A PAIR WAS NEVER SEEN.

Song.— Carlos.

Larghetto.

Ah! sure..... a pair..... was  
 mild your looks, your  
 ne - - ver seen, So just - - ly formed..... to  
 chil - - dren, thence, Will ear - - ly learn..... the  
 meet by na-ture, The youth ex-cel - ling so in mien, The  
 task of du-ty, The boys, with all their fa - ther's sense, The  
 maid in ev - 'ry grace - ful fea-ture.  
 girls, with all their mo - ther's beau-ty. Fl.



Oh, how hap - py are such lov - ers When kin - dred beau - ties  
Oh, how hap - py to in - he - rit At once such gra - ces

each..... dis - co - vers; For sure - - ly she..... was  
and such me - rit; Thus while..... you live may

made..... for thee, And thou,..... to bless..... this  
for - - tune give Each bless - - ing e - - qual

1.  
charm - ing crea - ture. So

2.

to..... your me - rit.

Grandioso.  
(Wedding March.)*ff*

8

Fls.

(pages enter.)

Fls Soli.

*fff**p**ff*



# Nº 16<sup>a</sup> BELIEVE ME, GOOD SIR.

Duet.— Isaac and Jerome.

A. R.

Allegro.

ISAAC

Be - lieve me good Sir, I ne'er

meant to of - fend; My mis - tress I love and I

val - ue my friend, To win her and wed her is

still my re - quest, For bet - ter, for worse, and I swear I don't

jest. Hey! hold him fast, hold him  
**JEROME.**  
 Zounds! Sir, you'd best not Pro-voke me, My rage is so

*p cresc.*

Is. fast I be - seech you, hold him fast, His rage is so  
 Jer. high, my rage is so high, You're a

Is. high, Good Sir you're too hot, you're too  
 Jer. knave and a sot, you're a knave, you're a knave and a



Is. hot,..... good Sir you're too hot, good Sir you're too hot, you're too

Jer. sot, a knave and a sot, you're a knave and a

Is. hot, you're too hot, you're too hot, And this place..... You'd best

Jer. sot, you're a knave and a sot, And this place..... You'd best

Is. fly.

Jer. fly.

## Nº 17. A BUMPER.

Trio.- Ferdinand, Isaac, Jerome.

A. R.

Allegro.

FERDINAND.

Picc. tr. But

bum - per, a bum - per, a bum-per of good li - quor  
if more deep,..... but if more deep the quar - rel, ISAAC - JEROME

A bum - per, a  
But if..... more

*p*

Can end a con-test quick - er Than  
Soon-er drain the bar - rel Than

bum - per, a bum-per of good li - quor  
deep,..... but if more deep the quar - rel,

*f*



jus-tice judge or vi - car,  
 be the hate-ful fel - low

So fill each cheer-ful glass, So  
 That's crabbed when he is mellow.

than jus-tice judge or vi - car;  
 than be the hate-ful fel-low

fill each cheer-ful glass, ..... And let good hu - mour

So fill each cheer-ful glass,  
 col F1. 8vz.

1.  
 pass, So fill each cheer-ful, cheer-ful glass, And let good hu-mour pass .....

And let good hu-mour pass .....

2. *rit.*

pass, So fill each cheer - ful, cheer - ful glass, And

So fill each cheer - ful, cheer - ful glass,

let good hu - mour pass, And let good hu - mour pass.....

And let good hu - mour pass.....

*rit.* *a tempo.*

Picc.



# Nº 18. WHAT BARD, OH TIME.

Song.— Louisa.

A. R.

Andante.

LOUISA

What

bard, Oh time dis - cov - er, With wings first made thee move,..... Ah,

sure, he was some lov - - er Who ne'er had left his love,..... who

ne'er had left his love;..... For who that once did prove..... The

*p*

*p rit.*

*a tempo*

*rit.* *a tempo*

pangs which ab - sence brings,..... Tho' but.... one day.... he

*rit.* *a tempo cresc ed accel.*

*pp espr.*

were.... a - way Could pic - ture thee.... with wings,..... Could

*p*

pic - ture thee.... with wings;..... What bard, oh time dis -

*pp*

cov - - er, with wings first made thee move.....

*pp* *3* *p espr.*



# Nº 19. OH HAD MY LOVE.

Air.- Carlos.

Free in time.

Oh had my love ne'er

smiled..... on me I ne'er had know..... such an - guish,

But think how false, how - cru - el she, To

bid me cease..... to.... lan - guish; To

*p*

*espr.*

*Fl.*

bid..... me.... hope her hand to gain, Breathe on a flame half

per - - ish'd, And then..... with fixed..... and cold..... dis-dain To

kill the hope..... I..... che - rish'd. Not

worse his fate who on..... a wreck That drove as winds..... did

blow..... it, Si-lent had left the shat - - ter'd deck To



find a grave.... be low..... it; Then land..... was cried, no

more re - signed He glowed with joy..... to

hear..... it, Not worse..... his fate,..... his  
*molto vibrato.*

woe, to find The wreck must sink..... e'er near..... it.

*pp (lugubre.)* *p*

*pp* *pizz. sec.* *pizz. sec.*

## Nº 20. FINALE, ACT II.

Carlos, Antonio, Louisa.

Andante.

CARLOS

Soft pi - ty ne - - ver leaves the gen - tle breast, Where

love has been re - - ceived a wel - come guest,

ANTONIO

Soft pi - ty ne - - ver leaves the gen - tle breast, Where

Car. As..... wan - d'ring saints..... poor huts have sa - cred made,..... He...

Fl.



love..... has been..... re - ceived a wel - come guest,  
 hal - - lows ev - 'ry heart that he once has swayed,

## LOUISA.

Soft..... pi - ty ne - - ver leaves the gen - tle....  
 A. As..... wan - d'ring saints..... poor huts have sa - cred  
 C. And when o - bliged to quit the kind a -

L. breast, Where love has been.... re - ceived a wel - come  
 A. made,.... He hal - lows ev - - 'ry heart he once had  
 C. - bode, Still leaves a re - - lic that be-speaks the

L. guest; As..... wan - d'ring saints..... poor

A. sway'd, And..... when o - - bliged..... to

C. god, And..... when his pre - - sence

L. huts have sa-cred made, He hal - - lows ev - - 'ry.....

A. quit the kind a - bode,..... Still leaves a re - - lic.

C. we no lon-ger share, Still leaves com - pas - - sion

L. *rit. e dim.* heart he once has sway'd.

A. *rit. e dim.* that be-speaks the god.

C. *rit. e dim.* as a re - lic there.

*rit. e dim.*

segue Fandango.

H. 11489.



## INTRODUCTION.

A. R.

Violin Solo (ad lib.)

The introduction section consists of two staves. The top staff is a Violin Solo (ad lib.) in 6/8 time, starting with a forte (*f*) dynamic and ending with a double bar line and a repeat sign. The bottom staff is the piano accompaniment, starting with a piano (*pp*) dynamic and featuring a melodic line with a crescendo leading to a *p espr.* (piano, spirited) section.

(Entrance of Spanish Dancers.)

The entrance of the Spanish dancers is marked by a Piccolo and Flute part. The top staff shows the Piccolo and Flute melody, starting with a forte (*f*) dynamic and a trill. The bottom staff shows the piano accompaniment, featuring a rhythmic pattern of eighth notes and a crescendo leading to a *f* (forte) section.

## FANDANGO.

Allegro non troppo.

The Fandango section is in 2/4 time and marked Allegro non troppo. It consists of three systems of piano accompaniment. The first system includes a first ending (1.) and a second ending (2.). The second system continues the main melody. The third system includes a first ending (1.) and a second ending (2.). The piano accompaniment features a rhythmic pattern of eighth notes and a crescendo leading to a *f* (forte) section.

This musical score is for a piano and woodwind ensemble. It consists of six systems of staves. The first system includes a Piccolo Flute (Picc. Fl.) part with a melodic line and a piano accompaniment marked *ff*. The second system introduces a Bassoon (Fag.) part and a Flute (Fl.) part, with the piano accompaniment marked *p*. The third system continues the piano accompaniment with a forte (*f*) dynamic. The fourth and fifth systems show the woodwind parts interacting with the piano accompaniment. The sixth system concludes the piece with a final chord. The key signature is one flat (B-flat), and the time signature is 4/4. The score includes various musical notations such as slurs, accents, and dynamic markings.

Picc.  
Fl.

*ff*

Fl. *tr*

Fag.

*p*

col Fl. gva.

*f*



## Cello &amp; Fag.

This musical score is for Cello and Bassoon, spanning measures 1 through 16. The key signature is one sharp (F#), and the time signature is 2/4. The score is written on six systems, each with a Cello staff (treble clef) and a Bassoon staff (bass clef). The first system begins with a *trm* (trill) marking over the first measure of the Cello staff, followed by a *ff* (fortissimo) dynamic marking. The music features a variety of textures, including rapid sixteenth-note passages, sustained chords, and melodic lines. The final measure of the piece is marked with a *sfz* (sforzando) dynamic. The notation includes numerous slurs, ties, and articulation marks such as accents and staccato dots.

End of Act II.

H. 11489.

# ACT III. PRELUDE.

[Adapted from Handel's Ballet,  
"Terpsichore."]

Allegro.

The musical score is written for piano (p), flute (Fl.), violin (Viol.), and bassoon (Fag.). It is in 6/8 time and the key of D major. The tempo is marked 'Allegro.' The score consists of six systems of music. The piano part is the most prominent, featuring a variety of rhythmic patterns and dynamics. The flute and violin parts provide melodic lines, often in unison or in parallel motion. The bassoon part provides a steady, rhythmic accompaniment. The score includes various musical notations such as slurs, ties, and dynamic markings like *mf* (mezzo-forte) and *pp* (pianissimo). The final system includes a first and second ending, with the instruction '(rall. last time)' for the first ending.

Fl. Viol. Fl.

*pp*

Fl. Viol. Fag.

*mf*

Fl. Viol. Fag.

*mf*

1. 2.

(rall. last time)



# Nº 22. OH THE DAYS WHEN I WAS YOUNG.

Song.— Jerome.

Allegro.

1. Oh the days when I was young, When I  
 2. say lives in a well, Why, I

laugh'd in for - tunes spite, Talked of love the whole day long And with  
 vow, I ne'er could see, Let the wa - ter drink - ers tell There it

nec - tar crown'd the night; al - ways lay for me; Then it For when

was old fa-ther care, Lit-tle reck'd I of thy frown, Half thy  
spark-ling wine went round Ne-ver saw I false-hood's mask, But still

ma-lice youth could bear And the rest a bum-per drown.  
hon-est truth I found In the bot-tom of each flask.

3<sup>rd</sup> VERSE.  
(with sentiment.)

2. Truth they  
3. True, at length my vi-gour's flown, I have

years to bring de-cay; Few the locks that now I own, And the



few I have are grey. Yet, old

Jer - ome, thou mayst boast, While thy spi-rits do not tire, Still be

-neath thy a - ge's frost, Glows a..... spark of youth-ful fire.....

*molto rit.*

*pesante.*

CHORUS. (with two pages)

Oh the days when {<sup>I</sup>he} was young, When {<sup>I</sup>he}

*a tempo.*

laugh'd at for-tune's spite, Talk'd of love the whole day long And with

## HORNPIPE. (A.R.)

nec-tar crown'd the night.

Picc.

Fag.



# № 23. RECIT. AND SONG.

Ferdinand.

Presto.

(Orchestral parts one tone lower.)

The piano introduction is in B-flat major, 3/4 time. It features a treble and bass staff. The right hand plays a series of triplet eighth notes, while the left hand plays a steady eighth-note accompaniment. The tempo is marked 'Presto'.

The first vocal entry is marked 'RECIT.' and is in B-flat major, 3/4 time. The vocal line begins with the lyrics 'Shall not my soul to vengeance now be'. The piano accompaniment consists of a treble and bass staff with a steady eighth-note accompaniment in the left hand and a melodic line in the right hand.

The second vocal entry is marked 'moved?' and is in B-flat major, 3/4 time. The vocal line begins with the lyrics 'moved?'. The piano accompaniment consists of a treble and bass staff with a steady eighth-note accompaniment in the left hand and a melodic line in the right hand.

The third vocal entry is marked 'By him I trust-ed robbed of her I loved!' and is in B-flat major, 3/4 time. The vocal line begins with the lyrics 'By him I trust-ed robbed of her I loved!'. The piano accompaniment consists of a treble and bass staff with a steady eighth-note accompaniment in the left hand and a melodic line in the right hand. The tempo is marked 'Presto' and the dynamics are marked 'f' and 'p'. The section ends with the word 'Attacca'.

## Allegro.

The first system of musical notation for the piano accompaniment. It consists of a grand staff with a treble and bass clef. The key signature has two sharps (F# and C#). The music begins with a forte (*f*) dynamic. The right hand plays a series of chords and moving lines, while the left hand plays a steady eighth-note accompaniment.

The second system of musical notation for the piano accompaniment. It continues the piece with similar textures. The right hand features more complex chordal structures and melodic fragments. The left hand maintains the eighth-note accompaniment. A fermata is placed over a chord in the right hand towards the end of the system.

Sharp is the woe that wounds the jeal-ous mind When

The third system includes the first line of lyrics. The vocal melody is written in the treble clef. The piano accompaniment continues with a piano (*p*) dynamic. The lyrics are: "Sharp is the woe that wounds the jeal-ous mind When".

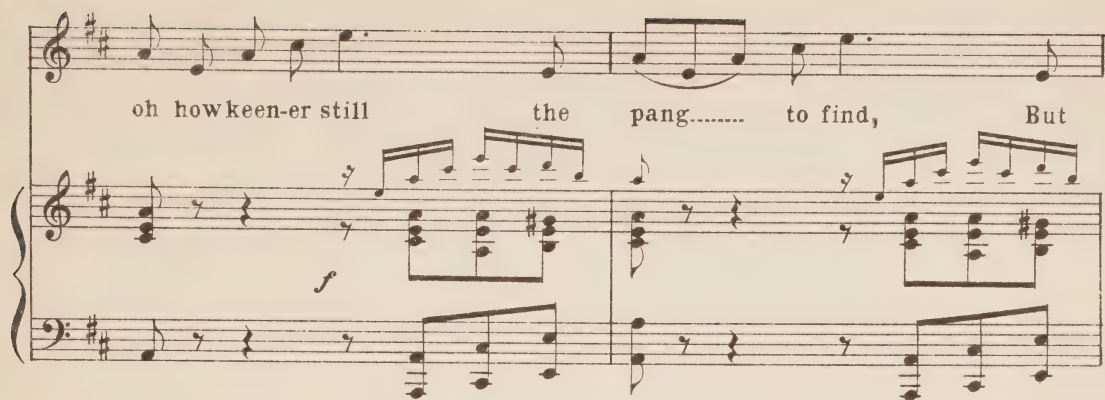
treach - 'ry two fond hearts would rend, But

The fourth system includes the second line of lyrics. The vocal melody continues. The piano accompaniment features a fermata over a chord in the right hand. The lyrics are: "treach - 'ry two fond hearts would rend, But".

oh how keen - - er far..... the pang, But

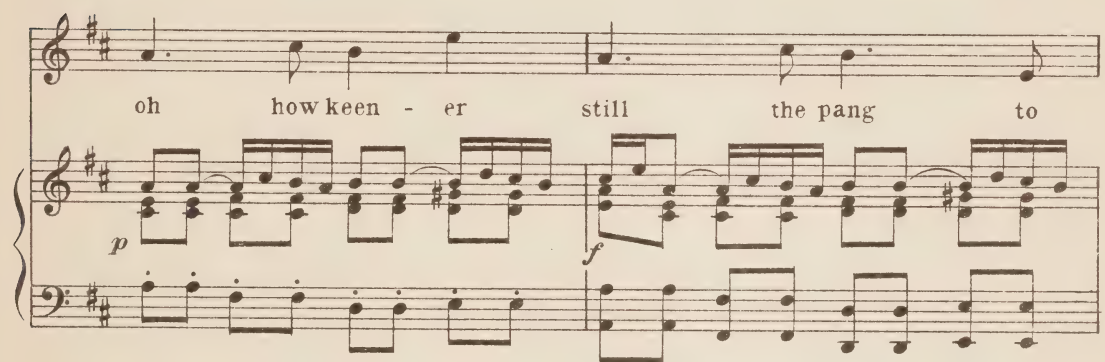
The fifth system includes the third line of lyrics. The vocal melody concludes with a long note on "far" followed by a dotted line. The piano accompaniment provides harmonic support. The lyrics are: "oh how keen - - er far..... the pang, But".





oh how keen-er still the pang..... to find, But

*f*



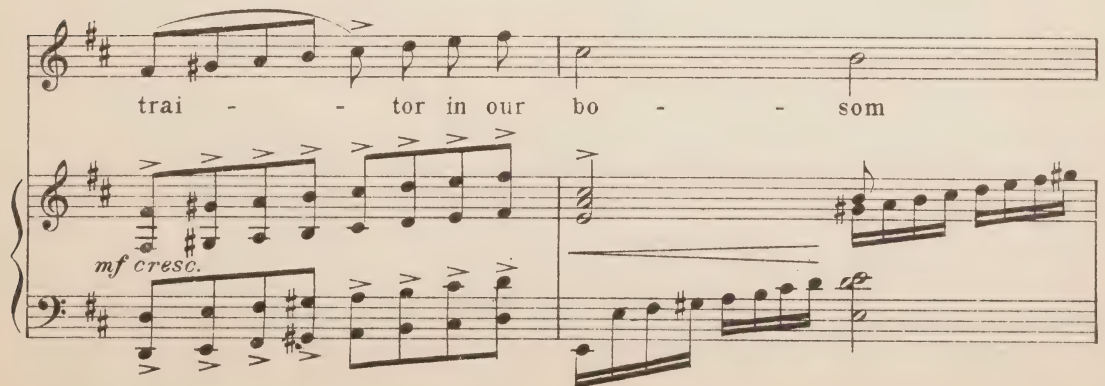
oh how keen - er still the pang to

*p* *f*



find..... That trai - tor, that

*p* *f*



trai - - tor in our bo - - som

*mf cresc.*

friend.

Sharp is the woe that

wounds the jea-lous mind When treach - 'ry two fond

hearts would rend, But oh how keen - - er



still the pang to find A trai-tor in our

bo - som friend, But oh how keen-er still the

pang..... to find A trai - tor in our

bo - - som friend, to find..... that

tra - - tor in our bo - som friend.

*cresc. e rall.*

*f a tempo*

*rall.*

## Nº 24. CHORUS OF NUNS.

Andante.  
NUNS.

*f*

*Fls.*

*p Fag.*

Sol - ve pol - lu - - ti la - bii re - -

Sol - ve pol - lu - - ti la - bii re - -



- a - tum sol - - - ve poll - - - u - ti

la - bii re - a - - - tum

lax - - is re - son - a - re fi - - bris

mi - - ra ges - to - - rum fam - u - li tu - o - rum.

# Nº 25. BY HIM WE LOVE OFFENDED.

Song.- Clara

A. R.

Con moto.

By

him we love.... of - fend - - ed, How soon our an - ger

*p*

flies,..... One day a - part.... 'tis end - - ed, Be -

- hold him and..... it dies..... Last night, your rov - ing

col Fl. 8va



bro - ther, En - raged I bade... de - part,..... And

*proudly*  
sure,..... his rude..... pre - sump - tion De - served to lose my

*pespr.*  
heart;..... Yet were he here be - fore me, In

*Vla.* *p espr.*

*rall.* *pp*  
spite of in - jured pride,..... I feared my eyes would

*pp rall.*

*poco rit.*  
par - don Be - fore my tongue could chide.....

*p* *pp*

## Nº 26. HOW OFT LOUISA.

Song.- Antonio.

A. R.

Andante.

How oft Lou-i - - sa  
how, my soul, can

*pespr.*

hast thou told, nor wilt thou the fond boast dis-own, Thou  
we be poor who own what king-doms could not buy? Of

would'st not lose An - to - nio's love, I reign the part - ner...  
this true heart thou shalt be queen, in serv - ing thee, a.....

of a throne; mon-arch I; And  
Thus



by those lips that spoke so kind, and by that hand I've  
un - con-trolled in.... mu - tual bliss, and rich in love's ex -

## 2nd. Verse only

pressed to mine, To be the lord of wealth and pow'r, by  
- haust - less mine, Do thou snatch trea - sure from my lips And

*ten.*

*cresc.*

*ten.*

*poco rit.* 1. *D. S. %*

Heaven's, I....would not part with thine! Then  
I'll take kingdoms

*poco rit.* *D. S. %*

2.  
back from thine....

*rall.*

# Nº 27. ADIEU, THOU DREARY PILE.

SCENA.

Clara.

Andante.

*f* (Orchestra.) *pp* *f*

(Behind scenes.)

NUNS.

*p* *ORGAN.*

Ut que - ant lax - - is re - son - a - re.....

fi - bris mi - ra ges - to - rum fa - mu - li tu

CLARA (spoken) "Adieu, thou dreary pile where never dies

poll - u - - ti ✓  
- o - rum sol - ve poll - u - - ti ✓



*the sullen echo of repentant sighs, Ye sister, mourners of each lonely cell, Inured to hymns and sorrow, fare ye well; For happier scenes I fly this darksome grove, To saints a*

la - bii re - a - tum, sol - - ve poll -  
la - bii..... re - - a - - tum, sol - - ve poll -

*prison, but a tomb to love.*

- u - ti la - bii re - a - - tum.  
- u - ti la - bii re - a - - tum.

# Nº 28. THIS BOTTLES THE SUN.

Song.— Father Paul.

A. R.

*Allegro moderato.*

This

bot - tles the sun of our ta - ble, His

beams..... are ro - - sy wine, We

pla - nets that are..... not a - ble With -

*p* *f* *mf* *Fag.* *mf*

- out..... his help to shine.

Let mirth and glee a - bound a - bout, You'll

soon..... go bright with bor - row'd light And

shine as he..... goes round, goes round, and

shine..... This



bottles the sun of our ta - ble, His

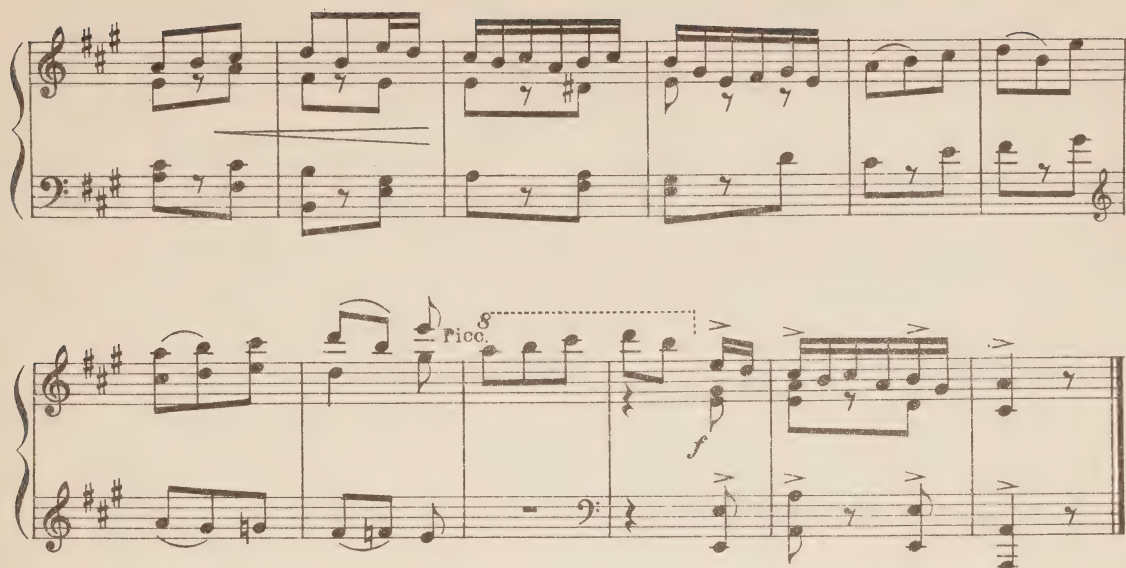
*mf* *f* *mf*

beams are ro - sy wine, We

pla - nets that are not a - ble With -

- out..... his help to shine.

DANCE.



## Nº 29. PRELUDE TO CHURCH SCENE.

A. R.

Andante. (come organo.)



## Nº 30. TURN THEE ROUND.

Duet... Louisa and Clara.

Allegro non troppo.

Allegro non troppo.

The piano introduction is in 3/4 time, key of B-flat major. It consists of six measures. The right hand plays a series of chords and moving lines, while the left hand provides a steady bass accompaniment. The dynamic marking *mf* is present in the first measure.

LOUISA.

Turn thee round I pray thee, Calm a -

Louisa's first entry begins with a half rest in the first measure, followed by a melodic line starting on a half note. The piano accompaniment continues with chords and moving lines. The dynamic marking *p* is present in the fifth measure.

- while thy rage,....

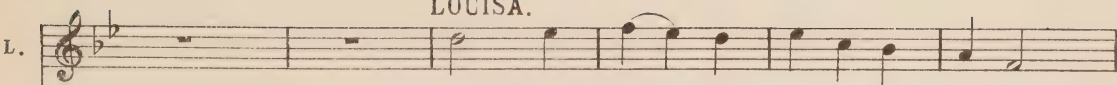
CLARA.

I..... must help to stay thee, And.... thy


Clara's entry begins with a half rest in the first measure, followed by a melodic line starting on a half note. The piano accompaniment continues with chords and moving lines.



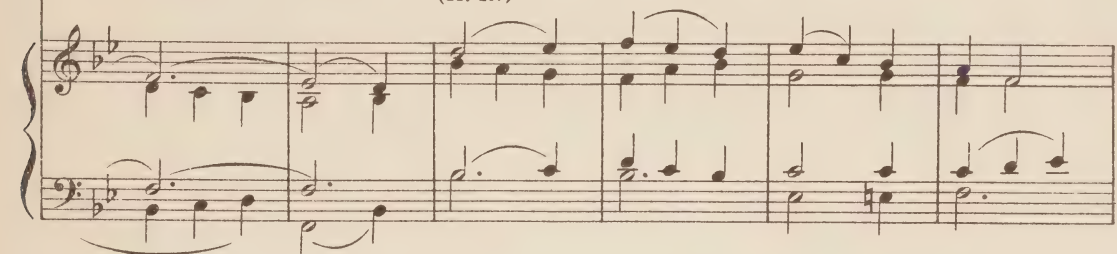
## LOUISA.

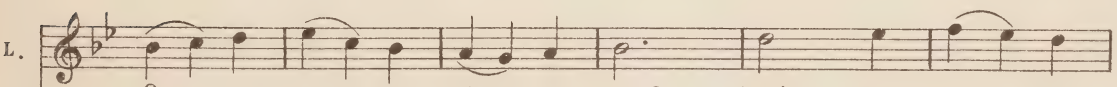
L. 

Could'st thou not dis - cov - er, dis - cov - er


C. 

wrath as - suage. (A. R.)




L. 

One so dear, so dear to thee? Can'st thou be..... a


C. 

CLARA.  
Can'st thou be a



L. 

*p rall.*  
lover, a lov - er, and yet fly,... yet fly... from me?

C. 

lov - er, a lov - er, and yet fly,... yet fly from me?



*rall.*

## No 31. OFT DOES HYMEN.

Glee.- Louisa, Clara, Antonio, Father Paul, Ferdinand.

(Arranged from an air of Dr Arne.)

Andante.

The piano introduction is in 3/4 time, key of B-flat major. It begins with a melody in the right hand and a supporting bass line in the left hand. The melody features a series of eighth and sixteenth notes, with some trills marked 'tr'. The bass line consists of sustained chords and moving lines. The tempo is marked 'Andante'.

LOUISA.

Oft does Hy - men smile.... to hear..... Wor - dy

CLARA.

Oft does Hy - men smile to hear,.... hear Wordy

ANTONIO *mp*

Oft does Hy - - men smile to hear Wordy

FATHER PAUL.

FERDINAND. *mp*

Oft does Hy - - men smile to hear Wordy

L. *vows..... of feign'd re - gard, Well he knows when*

G. *p* *vows of feign'd re - gard, Well he knows when*

A. *p* *vows of feign'd re - gard, Well he*

F.P. *Well he knows ..... when*

Fer. *p* *vows of feign'd re - gard, Well he knows when*

L. *they're sin - cere,..... Ne - ver slow to give..... re -*

G. *they're sin - cere,..... Ne - ver slow to give..... re -*

A. *knows when they're sin - cere, Ne - ver slow to give re -*

F.P. *..... they're sin - cere,..... Ne - ver slow to give re -*

Fer. *they're sin - cere, Ne - ver slow to give..... re -*



L. - ward;

C. - ward; For.... his glo - ry is..... to prove

A. - ward; For.... his glo - ry is..... to prove

F.P. - ward; Kind to

Fer. - ward; For his glo - - - ry is to prove

L. Kind.... to those who wed for love, Kind.... to

C. Kind to those who wed for love, Kind to

A. Kind to

F.P. those, to those.... who wed... for love,

Fer. Kind to those who

L. those who wed for love. *f* Oft... does Hy - men

C. those who wed for love. *f* Oft... does Hy - men

A. those..... who wed for love. *f* Oft... does Hy - men

F.P. *f* Oft does Hy - men

Fer. wed, wed for love. *f* Oft... does Hy - men

L. smile to hear Word - y vows of feign'd re -

C. smile to hear Word - y vows of feign'd re -

A. smile to hear Word - y vows of feign'd re -

F.P. smile to hear Word - y vows of feign'd re -

Fer. smile to hear Word-y vows..... of feign'd re -

L. - gard, For his glo - ry is to prove

C. - gard, For his glo - ry is to prove

A. - gard, his glo - ry is to prove

F. P. - gard, For his glo - - - ry is to prove

Fer. - gard, his glo - ry is to prove

L. Kind to those who wed for love. *molto rit. e dim.*

C. Kind to those who wed for love. *molto rit. e dim.*

A. Kind to those who wed for love. *molto rit. e dim.*

F. P. Kind to those who wed for love. *molto rit. e dim.*

Fer. Kind to those who wed for love. *molto rit. e dim.*



## Nº 32. PRELUDE TO LAST SCENE.

(from Handel's Opera  
"OTTONE")

## Gavotte.

The musical score is written for piano in G minor (one flat) and common time. It consists of six systems of two staves each. The first system begins with a forte (*f*) dynamic. The second system contains a repeat sign. The third system includes the instruction *(rall. last time.)* above the staff and *Fine.* below the staff. The fourth system features a trill (*tr*) on the first note of the upper staff. The fifth and sixth systems continue the piece, with the final system ending with a double bar line and repeat dots.

## Nº 33. FINALE, ACT III.

A. R.

Allegro.

JEROME. *Recit.*

But see, here come our friends and neigh-bours, And i'

faith.....we'll make a night on't, with wine And (bumper.)

Vivo.

Moderato.

dance and catch-es.

(dance of the revellers.)

*p espr.* (Soft pity.)



(1st time. Jerome,  
(2nd time. Father,

Then old and young shall join us. Oh the

Louisa and Clara.)  
Paul and dancers.)

days when I was young, When I laugh'd at for-tune's spite, Talked of

(1st time. Antonio and Ferdinand.)  
(2nd time. Isaac and Duenna.)

love the whole day long, And with nec-tar crown'd the night, Then it was old Father Care, Little

recked I of thy frown, Half thy ma-lice youth could bear, And the

1. (Father Paul) 2. All  
rest a bum-per down. Oh the Oh the



days when I was young, When I laughed at For-tune's spite, Talked of

Fl. & Picc.

*f*

love the whole day long And with nec-tar crowned the

*Allegro non troppo.*

night. ....

**FANDANGO.**  
*Allegro non troppo.*

*ff*

This page contains six systems of musical notation for a piano piece. Each system consists of a grand staff with a treble and bass clef. The notation includes various musical elements such as notes, rests, and dynamic markings.

- System 1:** Treble clef has a melodic line with accents (>) and a flat (b). Bass clef has a rhythmic accompaniment with chords and accents.
- System 2:** Treble clef continues the melodic line. Bass clef has a rhythmic accompaniment with chords and accents.
- System 3:** Treble clef has a melodic line with a sharp (#). Bass clef has a rhythmic accompaniment with chords and accents.
- System 4:** Treble clef has a melodic line with a sharp (#) and a fermata. Bass clef has a rhythmic accompaniment with chords and accents.
- System 5:** Treble clef has a melodic line with a sharp (#) and a fermata. Bass clef has a rhythmic accompaniment with chords and accents.
- System 6:** Treble clef has a melodic line with a sharp (#) and a fermata. Bass clef has a rhythmic accompaniment with chords and accents.

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